

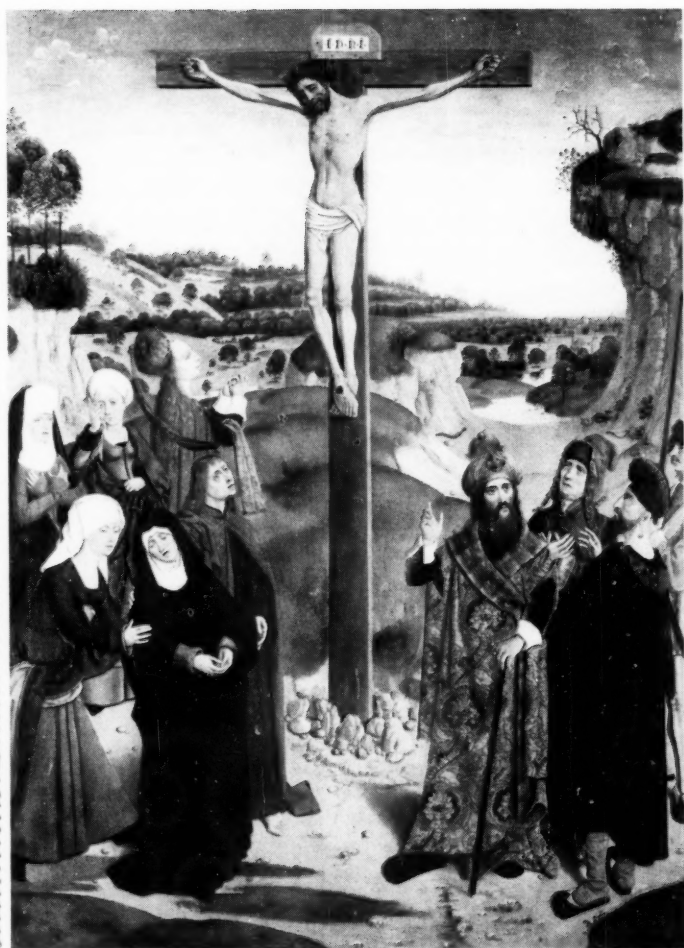
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THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Bulletin

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CRUCIFIXION BY THE MASTER OF THE SIBYL OF TIBUR
(AELBERT VAN OUWATER), DUTCH, ACTIVE 1460-1490.

Gift of Mr. and Mrs. Edgar B. Whitcomb, 1941

To be published in The Art Quarterly

A MEDIEVAL IVORY CROZIER

ONCE MORE Robert H. Tannahill, a member of the Arts Commission and a trustee of the Founders Society, has made a significant gift to the Museum's collection of medieval art—the head of a bishop's crozier,¹ carved in ivory by a French artisan about 1200. Completed by a long shaft of wood, ivory, or metal, this crozier was at one time the possession of a bishop of the medieval church and was borne before him or carried by him as a symbol of his duties, privileges and authority.

Within the stout curved volute, which is octagonal in section, ornamented on its outer curve with crockets of acanthus leaves, and terminated by a dragon's head, the artist carved the scene of the Annunciation. The figure of the Virgin is lost but the throne on which she sat is preserved—a typical piece of Romanesque furniture. Before the Virgin stands the Archangel Gabriel, holding a staff surmounted by a palm branch. It is the moment of the angelic greeting, "Hail, Mary, full of grace, the Lord is with thee."

From the time of its first appearance in Christian art in a fresco in the Cemetery of Priscilla at Rome (perhaps second century) through the centuries into the Renaissance, the subject of the Annunciation was a favorite one with artists, who recognized it as of great dramatic poetic quality as well as of profound doctrinal importance as the moment of the beginning of the Christ in His human nature. The ways in which the scene was treated were varied, depending on local tradition and differing literary sources. The type found on this crozier—a winged angel before the seated Virgin—was an outgrowth of the earliest version—a wingless man standing before a seated woman. In the Romanesque and Gothic periods the Virgin was represented both seated and standing, and the angel sometimes stood, sometimes knelt.

In form and style this crozier exemplifies the transition between the Romanesque and the Gothic in France. The form of the volute has the compact mass of Romanesque architecture; the figure of the angel, with its columnar form and vertical draperies, has an architectonic quality. The affinity in style is with the attached figures of the cathedral sculpture of the late Romanesque and early Gothic in the eleventh and twelfth centuries rather than the more naturalistic free-standing figures of the later Gothic of the thirteenth and fourteenth centuries. While close stylistic parallels are not easily adduced, general considerations make it seem certain that this crozier is a transitional work of about 1200.

The origin of the crozier and the time of its first use as a liturgical instrument are lost in antiquity. Some scholars relate it to the shepherd's crook, as the bishop is the shepherd of his flock, while others derive it from the Roman augur's staff or the emperor's sceptre as a symbol of spiritual or temporal power. Very likely it was actually a development from the walking stick or cane used on long journeys by the early churchmen or as a means of support in the church before the introduction of seats.

At first a simple staff or cane with a bent or crooked top, usually of wood but sometimes of ivory or metal, the crozier became increasingly elaborate until it reached its fully developed form in the thirteenth and fourteenth centuries. Documents² seem to show that the pastoral staff was used by bishops as early as the fifth century. In the seventh century the crozier is definitely mentioned as given to the bishop at his consecration and as part of the episcopal insignia. By the

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thirteenth century the crozier assumed its common form, a long straight shaft, surmounted by a curling volute, and within this curve were represented legendary animals in settings of floral ornament, or scenes from biblical history and the lives of the saints, such as St. Michael conquering the dragon of sin, the Crucifixion, the Virgin and Child with angels, or, as in the Detroit crozier, the Annunciation. Many of these subjects had symbolic meaning; for instance, the dragon's head termination of the volute was regarded as a symbol of defeated evil. So also the crozier as a whole was interpreted symbolically by the early church writers. In the twelfth century, Pope Innocent III pointed out that as the crozier is sharp at the tip, straight in the shaft, and curved at the top, so it would serve the bishops to goad the slothful, guide the weak, and gather in the straying. In the office of the consecration of bishops today the crozier is given with the advice that it should signify the bishop's authority to correct vices, stimulate piety, administer punishment, and rule with gentleness tempered with severity. It can readily be seen how the crozier is not only an important feature of the episcopal consecration but also the constant symbol of the bishop's authority and duties. The newly acquired ivory carving assumes an important place in the medieval collection of the Detroit Institute of Arts, not only as a work of art but as an example of a liturgical instrument of great significance in the medieval church.

FRANCIS W. ROBINSON

¹Accession Number 41.125. Height: 5 $\frac{3}{8}$ inches; Width: 4 $\frac{7}{8}$ inches.

²The early documentary evidence on the crozier is assembled in the articles by Leclercq and Gougoud under *Crosse* in Cabrol and Leclercq, *Dictionnaire d'Archéologie Chrétienne*, Paris, 1914, vol. III, part 2, cols. 3144-3159.

³*De sacro altaris mysterio*. I.I, c. LXII, *Patrologia latina*, vol. CCXVII, col. 796.



IVORY CROZIER,
FRENCH, C. 1200 A. D.
Gift of Robert H. Tannabill,
1941

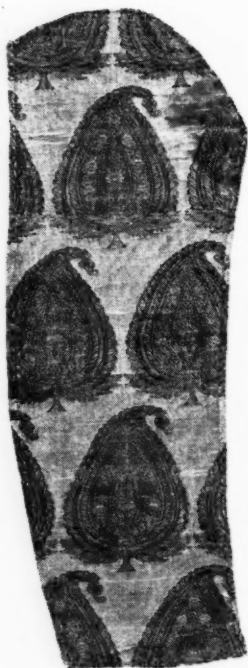
INDIAN TEXTILES

OF ALL THE countries conquered by Islam, India was culturally the strongest. The puritan spirit of Islamic monotheism refused to accept the splendor of Indian architecture and sculpture, but the urge towards display gave rise to a wonderful evolution in textile art. In this the native Rājput dynasties vied with the Mughal usurpers in the magnificence of costume and accoutrement.

No textiles can with certainty be assigned to the reign of the first two Mughal emperors, Bābur (1526-1530) and Humāyūn (1530-1556). The long reign of Akbar (1556-1606) saw the stabilization of the empire and with it the growing pomp of the court. The *Ain-i-Akbari*, the Institutes of Akbar, an account of the constitution and administration, written in Persian by Abul Fazl, the wazir, gives a list of thirty-nine different kinds of silk fabrics, twenty-eight cloths of gold, thirty cottons and twenty-six varieties of woollen fabrics, as being in use during Akbar's reign. This list may have been enlarged in the time of his two successors, Jahāngīr (1606-1627) and Shāh Jahān (1627-1658), when the Mughal empire was at the height of prosperity. European travelers, from Captain Hawkins and Sir Thomas Roe to Pietro della Valle and Jean Baptiste Tavernier, have left in their Relations many hints concerning the textile industry.

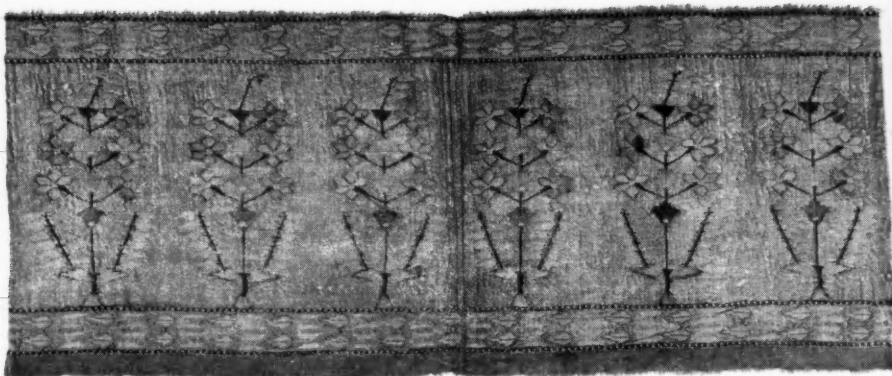
A group of textiles of the seventeenth to eighteenth century, the gift of Mr. and Mrs. Albert Kahn, has been placed in the Indian Painting Exhibition at Alger House, after which they will be shown in the gallery of Indian art at the Institute. Together with the rugs and printed cottons they will give a picture of a sumptuous, somewhat theatrical culture.

A splendidly colorful silver brocade demonstrates the break with the Persian



LEFT: SILVER BROCADE,
INDIAN (MUGHAL),
EARLY SEVENTEENTH
CENTURY. Gift of Mr. and
Mrs. Albert Kahn, 1942

RIGHT: WOOL TAPESTRY,
INDIAN (MUGHAL),
SEVENTEENTH CENTURY.
Gift of Mr. and
Mrs. Albert Kahn, 1942



SILK TAPESTRY, INDIAN (RAJPUT), LATE SEVENTEENTH CENTURY

Gift of Mr. and Mrs. Albert Kahn, 1942

tradition, at the beginning of the seventeenth century.¹ The weaver goes beyond the intricacies of Safawid silks in the straightforwardness of placing his pattern, an elaborate palmette tree, in undeviating rows on a ground of twilled silver wire. The minutely designed trees swerve to the right, as in a soft breeze.

Perhaps even more characteristically Indian is another sleeve, cut from a panel of white Kashmir wool.² The all-over pattern of stems with fantastic flowers and leaves brings this delightful fabric in relation with the later printed cottons which became so fashionable in eighteenth century Europe and America. The technique, interlocked twill tapestry, is well known, but often wrongly described.³

These fabrics represent two outstanding types mentioned in *Ain-i-Akbari* and pictured on many Mughal miniatures. The two remaining correspond so closely with representations on Rājput miniatures that they may unhesitatingly be assigned to weavers attached to the Rājput court. First of these⁴ is a vertical border, too delicate for reproduction. It is a silk tapestry weave on gold ground, a central band flanked by twelve narrow stripes with floral ornaments and gold zigzags. The main design consists of minute red flowers and green peacocks, the effect is of subdued elegance and indescribable charm. The second⁵ is slightly later, a border of silk tapestry woven into a plain red fabric. On red gold-shot ground, between bands of pale red leaves on gold stems, stands a row of shrubs with blue and rose flowers and green leaves, stylized to give them the quality of a dream. With unflinching taste, the weaver has sharply limned certain of the details while others, left unlimned, melt into the background.

The technical perfection and the masterful handling of the design places these fabrics foremost as mute witnesses of the last of the many great cultures of India.

ADELE COULIN WEIBEL

¹Silver brocade, early seventeenth century. Accession Number 42.3. Sleeve, irregular; Length: about 24¾ inches; Width: 6½ to 8½ inches.

²Kashmir wool twill tapestry, late seventeenth century. Accession Number 42.4. Sleeve, irregular; Length: about 25¾ inches; Width: 6½ to 9 inches.

³The technique has been fully analysed by Nancy Andrews Reath, *The Weaves of Handloom Fabrics*. Philadelphia, 1927.

⁴Silk tapestry with vertical border. Accession Number: 42.5. Length: 16¼ inches; Width: 6¾ inches.

⁵Silk tapestry with horizontal border. Accession Number 42.6. Length: 19 inches; Width: 7¾ inches.

PRINTS BY MILLET, DAUMIER AND HADEN

FOUR FINE prints have been added to our collection through the gift of Mrs. Ralph Harmon Booth and by purchase from the Albert Kahn and Hal H. Smith funds.

Mrs. Booth has given two etchings by Jean François Millet (1814-1875), *The Peasant With the Wheelbarrow*¹ and *Woman Churning*.²

Millet left his little Norman village for Paris where he spent twelve unhappy years. He found only hack work to do, but in the Louvre he stored his mind with a knowledge of the great past. He studied and loved particularly the early Italians though his greatest admiration went to Michelangelo, who, writes Millet, "could personify in a single figure the good and evil of humanity."

In 1849, Millet came to the village of Barbizon, where he lived the rest of his life. He was poor but his wants were simple. Of peasant stock, he knew and loved the French countryside and the men and women who toiled on the land. Millet had no bitter social message though he knew the harshness of the peasant's life. His intense love of nature was satisfied by the beauty of Barbizon, and he is the first French artist who took the French peasant for his theme.

He etched the same subjects that he painted. Although he worked carefully on his sketches, his etchings are not only deeply sincere but spontaneous; and this because he did not copy, but drew freely from his sketch.

In our two etchings we have the rugged man wheeling his heavy barrow, and the sturdy woman churning. Under the peasant garb we feel Millet's knowledge of anatomy for both figures are skillfully modeled; while in the man we find a strong sense of movement. The details of the thatched covered building are charming, and for his day, remarkable for their simplification. Millet's landscapes have



Le Dimanche au Jardin des Plantes

SUNDAY AFTERNOON
AT THE ZOO
BY HONORÉ DAUMIER,
FRENCH, 1808-1879.
Gift of
the Hal H. Smith Fund, 1942



SUNSET IN IRELAND BY SEYMOUR HADEN, ENGLISH, 1819-1910

Gift of Mr. and Mrs. Albert Kahn, 1942

a classic serenity and in all of his twenty-one etchings his telling line gave the beauty of the country and the dignity of the toiler.

From the Hal H. Smith fund, Daumier's lithograph *Sunday Afternoon at the Zoo*³ was purchased.

Honoré Daumier (1808-1879) was the great master of lithography. His work, produced for magazines and often under pressure, was prolific. Delteil lists nearly four thousand prints by him.

It is only in fine proofs like our own that Daumier's mastery of line and composition may be seen. His subject matter has interest for us today because it is not only a political history of France, but a commentary on French social life as well. Daumier hated injustice and sham and in vigorous and caustic line he lashed at royalty, the ministers of the king, the legal profession and the complacent bourgeoisie. He knew and used every resource of the medium of lithography. The strong dark tones, the silvery greys, the patches of white, were all used with telling effect.

In the lithograph presented by Hal H. Smith we have a study of various types moving in procession at the Zoo. The sharp differences in type are immediately evident. The elegant gentleman and his dainty wife are drawn with a tender pathos, while beside them walk a coarse man, his ugly wife and weary little child, all singularly unattractive. The other figures stand bored, or else stupidly gazing at the animal, while the bare outline of the tree, the animal and the house indicate that Daumier's chief interest in the scene was the character of each member of the group.

Seymour Haden's dry point, *Sunset in Ireland*, purchased from the Albert Kahn fund, remains the classic example of a beautiful landscape in this medium.

Sir Francis Seymour Haden (1818-1910), a successful English surgeon, was inspired to etch by Whistler, his brother-in-law, who lived with him for a time in London. Haden did immense work in the revival of etching in the XIX century. He was the first President of the Painter-Etchers Club, a patron of contemporary etchers, and devoted much time and enthusiasm to the criticism and appreciation of Rembrandt's etched work.

Haden adhered to the belief that the essence of etching was line and he strove incessantly to make his line significant. There is a lyrical quality in all of Haden's etchings like the serene English countryside which gave him an infinite variety of themes. Few etchers have drawn trees with such understanding of their structural quality or the beauty of their various forms.

The dry point *Sunset in Ireland* sums up all that was best in Haden's work. The etching is beautifully composed. Against the dark trees, thickly massed, and rich in tone, the setting sun throws its light. The stream moves quietly, and the whole scene is one of poetical beauty.

ISABEL WEADOCK

¹Accession Number 42.105. Height: 6 $\frac{7}{8}$ inches; Width: 5 $\frac{1}{2}$ inches.

²Accession Number 41.106. Height: 7 $\frac{1}{8}$ inches; Width: 4 $\frac{3}{4}$ inches.

³Accession Number 42.8. Height: 11 inches; Width: 9 $\frac{1}{8}$ inches.

⁴Accession Number 42.2. Height: 5 $\frac{1}{2}$ inches; Width: 9 $\frac{7}{8}$ inches.

HOURS OF ADMISSION

The Detroit Institute of Arts, 5200 Woodward Avenue, is open free daily except Mondays and Christmas Day. Visiting hours: Tuesday, Wednesday, Thursday and Friday afternoons, 1 to 5; Tuesday, Thursday and Friday evenings, 7 to 10; Saturday, 9 to 5; Sunday, 2 to 6. The Russell A. Alger Branch Museum for Italian Renaissance Art and special exhibitions is open free daily, except Mondays, 1 to 5.



SHIPPING IN ROUGH WATERS BY CORNELIS VERBEEK,
DUTCH (HARLEM), ACTIVE 1610-1648

Lent by Miss Coralie B. Hagedorn, New York,
to the Exhibition of Five Centuries of Marine Painting,
at The Institute, March 6-April 5